

Thank you for your interest in writing for Mega Books. Enclosed please find the introductory material for our Nancy Drew Digest series:

1. Writer's guidelines or series Bible. This contains all of the information about the series -- the facts and figures about Nancy Drew and cohorts and environs, and the perimeters of style, tone, and content.
2. A sample precis, or story idea, the first step in the writing of a Nancy Drew.
3. A sample outline, the second step of the writing process. As you can see, the outline is a detailed, chapter by chapter schema of the book.
4. A plot list of previously written stories to give you a sense of the series.

If after reviewing the material, you are still interested in writing for us, you will need to do three things. First, read at least two of our published Nancy Digests. This will give you a good idea of our final product. Be sure that the books you read are Minstrel Paperbacks, produced by Mega Books, and that the title numbers are between 79 and 93.

Second, write a sample outline using your own story idea. This outline does not need to be as detailed as the one included. We just want an idea of how you would flesh out the full 16 chapters of a book. Be sure to include a cliffhanger to end each chapter.

Third, write a sample first chapter, based either on your own outline, or the one enclosed in the information packet. Follow the guidelines of the Bible. The Nancy Drew series is intriguing, exciting, and adventurous. The audience we are trying to reach

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consists of 8 - 12 year old girls. Please keep the age of the reader in mind when you think about the vocabulary, situations, and characters. Remember to introduce your characters, include dialogue, and end your chapter with a cliffhanger.

I look forward to seeing your sample chapter and outline. If you have any questions, please do not hesitate to call.

Sincerely,

Luess Sampson
Assistant Editor

Congratulations! You're about to become Carolyn Keene, a pseudonymously successful author for nearly six decades. In order to insure your continued success, Mega-Books has developed this bible for all Nancy Drew writers. One note of caution: while this may be the bible, don't treat it as the gospel. These guidelines properly position this series for today's readership, consisting primarily of 10-to-14-year-old girls. However, we want to channel, not stifle, your creativity. As with a coloring book, there's room for a multitude of approaches, as long as you stay within the lines.

Start by setting aside all those hazy memories of what Nancy Drew was like when you were young. The new Nancy Drew is ready to appeal to a new generation of young readers. As before, Nancy is River Heights' renowned teenage sleuth, a vivacious 18-year-old girl who investigates or plunges into baffling and dangerous mysteries. However, today's Nancy Drew stories also incorporate elements found in popular young adult romances. Nancy and friends find themselves tackling emotional as well as criminal concerns. In addition, the main characters look and behave like today's teens. They dress in designer clothes. They hang out at shopping malls, clubs, and rock concerts. They're bedeviled by such things as appearance, popularity, peer pressure, and reputation. In short, the new Nancy Drew series combines crimesolving with a healthy dose of Nineties-style teenage realism.

Heading this modernized series is a modernized version of Nancy Drew. She's 5 ft. 7 in., 115 lbs, with shoulder-length, stylishly-cut, reddish-blond (not titian) hair. She's attractive, and knows how to enhance her attractiveness by wearing tastefully stylish clothes.

Nancy is the sort of teenage girl that other teens either greatly admire or are jealous of. She possesses good looks, keen intelligence, and natural athletic abilities, combined with reflexive curiosity that makes her a formidable detective. If all of the above isn't enough, she acts, knows judo, and speaks fluently in numerous languages.

Nancy lives in River Heights, a midwestern city that contains all the residential and business settings that any writer could hope for. She lives with her father, Carson Drew -- a noted criminal lawyer in his mid-forties. Carson is an ideal father; supportive of his daughter's sleuthing activities and willing to pay for her wardrobe, car, and credit card. Housekeeping chores are handled by Hannah Gruen, a woman who has lived with the Drews ever since Nancy's mother died fifteen years ago.

From Nancy's viewpoint, however, most adults, except for evildoers, stay in the background. That's because she leads the life of a typical, though very talented teenager. She has normal teenage interests and frailties. She drives a sports car, watches video cassettes, wears designer jeans. She listens to rock music, dishes

out gossip, and is no stranger to romance. She has a sense of humor about others and herself. At times, she feels vulnerable, fearful, set upon by guilt and temptation. Yet, there's no one more dependable, more courageous in the face of overwhelming odds than the new Nancy Drew.

Nancy's long-time boyfriend is Ned Nickerson, a 6 ft. 2 in. All-American Boy who attends Emerson College. Ned is square-jawed and square-bodied, a straightforward sort with classic good looks. He's captain of the football team (naturally), and a good student, too. He's nice and dependable, qualities that attracted Nancy to him in the first place. But don't write off Ned as the poster boy for vanilla extract. This modernized version of Ned is subject to a realistic range of emotions and moods. At times, he finds himself running a poor second to Nancy's sleuthing activities, situations that lead to wandering eyes and hurt feelings for both sides. In the long run, however, Ned and Nancy eventually end up back together in each other's arms, and display a wholesome yet heated passion unheard of when the first Nancy Drew book was published in 1930.

Also on hand for each adventure are Bess Marvin and George Fayne, Nancy's best girlfriends. Bess is 5 ft. 4 in. (shorter than Nancy or George) with long, straw-blond hair and sparkling light blue eyes. Bess is pretty, girlish, feminine, a Charlene Tilton type who has a nice figure, but always thinks she's a few pounds overweight. She loves makeup and clothes. Whatever the latest fashion fad is, you can be sure that she's wearing it. Bess is gossipy, flirtatious and always falling in or out of love. She's also somewhat lazy and skittish, particularly when it comes to encountering the dangers that Nancy faces during her cases. Nevertheless, she's always there when Nancy needs her.

George Fayne is 5 ft. 8 in (the tallest of the trio), with curly dark hair and dark eyes. She's a natural athlete who dresses in conservatively styled shirts and corduroys that allow her to move. She reminds you of a young Pam Shriver -- strong and out-spoken, a dry sense of humor, a competitio. George is the opposite of Bess in many ways, but, amazingly enough, she is Bess's cousin. George and Bess are also connected by their lifelong friendship with each other, and their steadfast companion, Nancy Drew.

Also appearing in the new Nancy Drew series are semi-regular main characters: "guest stars" who will pop up from time to time, or whose stories are told across several books. In book #1, Secrets Can Kill, there's Daryl Gray, a 6 ft. tall, blonde-haired high school student who might be found in the junior edition of GQ. During the course of this adventure, Nancy falls in love with Daryl, which sets off a chain of events which carry over into book #2, Deadly Intent. Then there's Brenda Carlton, a snoopy, bumbling teenage investigative reporter who is Nancy's bad luck charm. In several of these new adventures, Brenda arrives on the scene just in time to foul up Nancy's investigations. In addition, more semi-regulars may be added as the series progresses.

While we're on the subject of semi-regulars, please take note of the soap opera aspects of what essentially is a brand-new series. Story lines may unfold over several consecutive adventures. Nancy and Ned's relationship will undergo changes across time. Bess or George will have relationships that last over the course of two or more books. Therefore, continuity is a critical consideration when you write your story. It's a consideration that can easily be handled by reading the previous book in the series.

Another critical consideration is consistency in characterization (and, perhaps, alliteration). The characters in this series have been fleshed out and portrayed more realistically than at any time in the past six decades. While you have been given the freedom to display a particular character's emotional range, there are limits to your discretion. Nancy and friends can't behave wildly out of character unless they have a good reason to act in such a way. For example, Nancy is not normally angry unless someone like Brenda Carlton gets in her way. George might become sullen and withdrawn if she is in the middle of a troubling romance. But there is no reason good enough for Nancy to break into tears, because she's too gutsy and determined to behave that way.

Now it's time to start writing your own Nancy Drew adventure. Some vital statistics:

- 1/2 of each
- need to put in
750 words for
each chapter*
1. Each book must be 32,000 - 35,000 words long.
 2. Manuscripts should be typed 50 characters to a line, 27 lines to a page (22 for the first page of each chapter), 150-160 pages in all.
 3. Sixteen to eighteen chapters, averaging 8-10 pages each.

Next, even though the book you are writing is part of a continuing series, you have to make allowances for first-time readers. In order to bring these readers quickly up to speed, certain points should always be covered in your first chapter. All the main characters should be given full-name introductions. Brief, simple descriptions of their physical and personality characteristics should be included in this chapter, too. [References should also be made to the previous book in the series by title.] Your final first chapter requirement is to start your story with dialogue by or directed to Nancy. This establishes her role and immediately takes the reader into the story.

Now you need a plot. As mentioned previously, this is a modernized Nancy Drew, with a healthy dose of Nineties-style realism. This sort of realism has to carry over into the types of crimes that Nancy tackles. As a rule, these crimes should be major, modern, and active. Examples include shoplifting, theft, arson, espionage, extortion, and kidnapping. Even murder is acceptable, as long as the death takes place off camera and with a minimum of gory details. A static crime such as embezzling can occur if it's given a high-tech setting, such as a computer hacker who embezzles

corporate funds by cracking a secret computer code. When contemplating murder in the literary sense, please note that innocents are immortal as far as this series is concerned. Only evildoers and those who knowingly accept life-threatening dangers can be killed off. For example, if your story takes place at a Grand Prix race track, a corrupt car owner can be murdered by a blackmailing mechanic. In addition, a race car driver can be killed in an accident since he or she realizes that auto racing is an extremely hazardous sport. However, the driver's car can't crash into the stands and kill an innocent spectator.

Moving from murder to mayhem, we fully expect that scenes of violence will naturally take place in your story, as when Nancy defends herself from an attack. These fight scenes should be no longer than two paragraphs each, with descriptions of pain held to an absolute minimum. While Nancy and friends may lose some of these battles by being knocked out or captured, they will eventually win the final battle and the war itself.

We move from that violent digression to a discussion of how to structure your story. First, story development should be linear, since flashbacks, convoluted plots and dream sequences are best left for readers of Catch 22. Second, the 11th Commandment: Every Chapter Must End With A Cliffhanger. On the spectrum of cliffhangers, the best are those involving physical danger, but this type should not be over-used. Next best are perceived threats -- a mysterious shadow, a scream, the sight of a gun, the earth beginning to rumble. After that, there's the moderately acceptable dramatic realization, such as "he's been lying to us all along", or "she's the real spy". The weakest cliffhanger is the psychological or emotional reaction, as when Bess says to her friends "I never want to talk to you again."

Wrap up your story in the following manner: End your penultimate chapter with a major cliffhanger. The final chapter then features the villain being foiled and captured as our heroine basks in glory. A brief wrap-up ensues, with all the loose ends tied together, except for those unanswered soap-opera-style questions that will carry over into the next book.

Next, you need to flesh out your structure with narrative and dialogue. To begin with, imagine that your narrator is Nancy's omniscient teenage brother. In other words, keep your paragraphs short, colloquial and "teen-like". Wherever possible, avoid using a five-dollar word when a fifty-center will do. For example, use "moved" instead of "relocated", and "before" instead of "prior to". We're not saying you can't use 'adult' words -- it's just that a long string of them will sound out of place in a children's book.

The same approach should be used for dialogue. Use simple words. Keep your sentence brief and to the point. Dialogue no-no's include long speeches, cursing, vulgar references and taking the Lord's name in vain (including the term "jeez"). Since many of us have vocabularies that are almost solely comprised of the latter

three items, we've come up with a list of some acceptable expletives and expressions:

Positive, upbeat: Wow!; All right; Great!; Believe it!

Negative, sarcastic: Rats; Yeah, right; Yeah-yeah; Yuck!; Oh, boy

Also, you can use a character's name in place of an unacceptable expletive. So instead of Nancy saying, "Damn it, you weren't there," she can say, "Ned, you weren't there!" Finally, despite the necessity for wholesome expletives, please omit terms such as darn, shucks, goody, and positive-sounding oh, boys.

One other point on dialogue is that the characters must be consistent in how they refer to one another. Nancy is usually referred to as "Nancy" or "Nan". When Nancy and Ned are in a playful mood, sometimes they'll refer to one another as "Drew" and "Nickerson".

Speaking of playful moods, it's time to handle some lifestyle considerations, starting with sex. There isn't any, not even in the Nancy Drew stories of the Nineties. Nancy and her friends are much more open to the opposite sex. At times, they're flirtatious, and even experience flutters, palpitations and tingles. All of this is necessary for this series to attract today's young readers. However, romantic situations can never be allowed to develop beyond the kissing and hugging stage. Moreover, sexual references, off-color remarks, and 'mature' double entendres are prohibited. A mild double entendre, such as a play on the word "dangerous," is allowable on an occasional basis.

Another major lifestyle prohibition: no drugs. No drug usage or references are allowable, even if a character is making an anti-drug statement.

Aside from these prohibitions, the teens of River Heights behave like real-life teens. They spend time at parties, shopping malls, video stores, ski resorts, beaches, etc. They especially love to spend time at fast food joints, where they gorge themselves on hamburgers, fries, pizzas, and fried chicken. Higher class, more exotic food is reserved for special occasions (like a romantic evening), or for special purposes (to poison someone or for a comic sequence).

Nancy and her friends also enjoy rock music and cars, and use all the products you would normally find in middle-class, middle-American home. Remember that when you refer to any of these above items, you should do so in a way that won't date your story. When referring to rock music, you can mention long-time popular favorites by name, since they have become more or less permanent parts of the music scene -- artists like the Beatles, Elvis, and the Stones. But you should avoid referring to trendy groups and performers since today's #1 star can quickly become tomorrow's has-

been. Create your own trendy performers, instead. Also, you can mention certain popular song titles, such as "Thriller," "Material Girl," or "Puttin' On The Ritz," since it's entirely possible that two or more songs may share the same title. That way, your version of "Thriller" never has to go out of date.

When referring to cars, remember that the new Nancy Drew always drives a Mustang. Also, the quickest way to establish a teenager's wealth is to have him or her drive a Porsche, BMW, or Maserati. In all other instances, the characters in your story drive generic cars.

Trendy products date rapidly, so they should only be referred to generically. Calvin Kleins become designer jeans. Reeboks become tennis or running shoes. The key to all everyday references is to have the characters lead realistic lives that readers in the year 2000 will still be able to identify with.

Now, the final and most important guideline: have fun. You're writing about a bunch of rambunctious teenagers, not cultural deities. Let Nancy's natural liveliness shine through, and you'll succeed in entertaining a new generation of readers with the further adventures of Nancy Drew. And that's the gospel truth.

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fooled by red herrings. However, she soon sees the light and hangs tough until she comes up with the correct solution, wraps up the mystery, and catches the crook.

Nancy's longtime boyfriend is, you guessed it, good old reliable Ned Nickerson. Ned is 6 ft. 2 in. tall, square-jawed and shouldered, a classically good-looking guy. He attends Emerson College, where he's captain of the football team, as well as a good student. Intelligent, steady, dependable, and nice, Ned is impressed by Nancy's abilities without feeling diminished by them.

Ned and Nancy's relationship is super-wholesome; they should be portrayed as good friends rather than as boyfriend and girlfriend. Ned sometimes helps Nancy out with her cases, but he shouldn't just conveniently show up without a reason. He shouldn't, for instance call her up or appear at the haunted dude ranch, flash his pearly whites, and say, "Hey, Nan, I hear you've got a tough case on your hands. Need my help?" He should either be on the scene already or be approached by Nancy (who knew he'd spent a summer working on the ranch and knows the staff). If the two are in a tight spot together, Ned can use his football-trained physique to block or tackle a bad guy. He's not, however, particularly protective or possessive of Nancy.

Nancy's best friends and boon companions in crimesolving are Bess Marvin and George Fayne. Bess is 5 ft. 4 in. tall, with long, straw-blond hair and sparkling blue eyes. Bess is pretty, feminine, and slightly plump. She's concerned about her weight, but her concern should not be overstressed. Somewhat timid and lazy, Bess would much rather read a good book by a warm

Nancy Digest Bible--3

fire or scarf down a slice or two of pizza on a group date than chase ghosts at a supposedly haunted dude ranch. However, as Nancy's loyal friend, she'll shake off her natural lethargy to help Nancy solve the case, oftentimes shuddering all the way. George, Bess's first cousin, is 5 ft. 8 in. tall, with short, curly dark-brown hair and brown eyes. She's a casual dresser who favors shirts and pants. George has a dry sense of humor and is athletic and energetic, a team player. Like Bess, she's Nancy's true-blue friend; unlike Bess, she enjoys the action involved in helping Nancy solve a mystery.

Bess and George's longtime boyfriends are Bert and Dave, and, like Nancy and Ned, these relationships are platonic. When the characters date, it's mostly in groups; they're all just basically good friends. There should be a minimum of romance in these books and no suggestion of sex.

Filling out the cast are Carson Drew, Nancy's father, and Hannah Gruen, the Drew family's faithful housekeeper. Carson, a noted criminal lawyer, is an attractive man in his mid-forties. A widower for the past 15 years (F.S.T.--Fiction Standard Time), Carson is affectionate and loving toward his daughter and supportive of her detective work. He has a limited social life--dinner parties, bar association functions, etc.--but he doesn't date, and he isn't romantically involved with anyone. His cases can, from time to time, form the basis for a mystery, which his daughter will, of course, brilliantly solve. Hannah, 60ish, has been with the family ever since Nancy's mother died. Motherly and affectionate toward Nancy, she can also be a bit of a worrier, especially when she senses Nancy may be in danger. Hannah does most of the chores, but she is not a servant: Nancy helps her out, as any member of a family would (a quick mention of Nancy having set the table, for instance, is enough to get this point across).

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Nancy and company live in River Heights, a mid-sized Midwestern city. For writing purposes, River Heights is your basic full-service city, containing banks, businesses, schools, a river, a rich, poor, and middle-income section, a train and bus station, airport, restaurants, movie theatres, ^{community theatre group,} civic center, sports facilities, parks, malls, etc. Nancy's sleuthing activities sometimes take her to small towns around River Heights.

Setup to Solution

Mysterymaking Nancy Drew Style

These should be well-plotted, intriguing, fast-paced mysteries on up-to-date subjects, featuring auxillary characters (villains, victims, etc.) today's kids can relate to. For example, buried treasure of the 17th century, once a popular subject for middle-grade mysteries, is out of date now, as are destitute widows and orphans whose financial fortunes would be happily reversed if Nancy could but locate the all-important Second Will. Substantial sums of money and second wills are excellent, time-honored devices to use within a mystery, but in a context which is up to date.

It's important to set up the mystery or the prospect of a mystery in the first chapter. For instance, if ^{kid} kidnapping is your crime, it ought to be clear by the end of the first chapter that this crime has taken place. Or, the situation can suggest intriguing events to come: Nancy, Bess, and George arrive at a Colorado dude ranch for a vacation, but the ranch is deserted. They explore the ranch, but Bess becomes locked inside a barn which catches on fire. Who started the fire--and why?

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Thereafter, one clue leads to another, and another, and revelation follows revelation, with a few red herrings thrown in for good measure, until Nancy solves the mystery and catches the crook. Use cliffhangers--chapter-enders either depicting one or more of the characters in deadly peril or a startling revelation--and keep a strong sense of suspense and danger going throughout.

Keep in mind that long, descriptive narrative passages will stop the reader cold; instead, use short, active narrative passages and dialogue to describe characters and events. You definitely want readers to know what's going on and with whom, but you also want to keep the mystery moving.

Let readers become yours and Nancy's "accomplices in detection" by allowing them to "hunch out" various solutions (whether correct or incorrect, they should be possible solutions) even before Nancy does or as she's doing it. So plots and mysteries shouldn't be overly convoluted. Kids love to feel they're helping to solve the mystery and insist that the solution makes perfect sense. Essentially, you want readers' thoughts to be in sync with Nancy's throughout.

* Resist the temptation, no matter how strong, to introduce an interesting, but extraneous, subplot into your mystery. For the record, an extraneous subplot is a second plot which detracts from the mystery at hand, such as a little kid at the dude ranch who has always wanted his own horse and gets Nancy to help him achieve this goal. However, if Bess loses a little silver brand, a birthday present for her young cousin who lives on the ranch, and she searches for it in the barn which then catches on fire....This little sideline enhances the plot rather than detracts from it.

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And now for something completely larcenous--crimes! The menu includes black-mail, extortion, forgery, embezzlement, kidnapping, missing persons, mistaken identity, arson, theft, frameups, scams, phony wills, and counterfeit money, jeans, tickets, or T-shirts. (Murder is out), but suspected murder is okay. Drugs don't exist in Nancyland; neither ^(so-called political) do crimes involving terrorism (too scary).

Criminals can be anybody--the mayor, a disc jockey, TV anchorperson, ambassador, computer whiz. Strive for mixed racial and ethnic types (for both good and bad guys), avoiding such stereotypes as the shifty, excitable Latin, menacing Mafioso boss, Hispanic gang leader, inscrutable, vengeful Oriental, disaffected black mugger. The larcenous profession of a crook should determine his or her persona, not ethnicity. Also, a character who comes from another country might naturally speak in halting or slightly stilted English, but beware of writing in dialect.

Crook chasing can be risky business, and Nancy is sometimes knocked out (from behind), tied up, roughly pushed aside or grabbed, tackled, and occasionally threatened with a gun or a blunt instrument. However, the use of guns by crooks should be extremely infrequent. Nancy generally relies on her wits to get out of tight spots or to avoid getting hurt in a confrontation with a crook. A handy bucket of water or an easily dislodged chandelier directly over the crook's head represent ways in which Nancy can cause a distraction and make her escape.

Nancy's crimesolving forays sometimes take her beyond that hotbed of crime, River Heights. However, alternative settings for mysteries should not be too exotic. The characters can travel anywhere in the U.S., and they can

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pursue baffling cases in such locales as the Canadian Rockies, Quebec (during Winter Carnival), Mexico, the Carribean, London, and Paris. In general, the activity determines the setting (sunning and snorkeling in the Carribean, skiing in the Rockies, etc.).

You, of course, are on intimate terms with Nancy and her supporting cast of regulars, but readers may not be, so it's important to establish series continuity early in your mystery by introducing the main characters and their relationship to each, as well as the fact that they live in River Heights. Nancy's brilliance and expertise at solving previous baffling cases should always be mentioned as well.

Since this is a series of the 80s for 80s readers, language should be colloquial and up to date. Feel free to use such words and expressions as: No way!; Give me a break!; I can't believe!; All right! ; Great!; Go for it!; Oh, wow!; Yeah, right. Avoid: darn, shucks, goody, golly, gee. Swearing is a no-no, even the widely-accepted lineup including Damn, Hell, Oh, God, and Jeez. Nancy should be referred to as "Nancy" or "Nan," not "the Drew girl," "the teenage sleuth," or "the young detective."

Last, but definitely not least, please submit a chapter-by-chapter plot outline and one or two sample chapters. Once we know your plot will work and how you plan to flesh it out, completing your Nancy Drew mystery will be a piece of cake for all concerned. Manuscript specs are as follows:

155 to 160 pages, 50 characters/line, 27.5 lines/page.

Note: Whereas most publishers average five letters per word, Simon & Schuster averages six letters per word.

NANCY DREW DIGEST ADDENDUM

To further aid you in understanding the Nancy digest series, here is a brief synopsis of the series tone and intention.

This series is aimed at the 8 - 12 year old market. A child reading one of our stories should feel "Gee, if I had an attic I could find a mystery," or "If I had a roll top desk I could find a secret drawer."

They might even feel that in this modern world of designer jeans and computer chips -- there are still hidden treasures, secret panels, and mysteries in antique wedding veils.

A digest Nancy Drew is a blending of gothic atmosphere and contemporary stories. Though Nancy, her friends, and clients function in a now world it is a soft world. The hard edges of the mystery genre have been rounded. Though there are murder attempts, no attempt succeeds. Though Nancy does go up against gangsters and other criminal elements, they seldom flash guns or try to "blow her away".

If you are having some difficulty in seeing the image of a typical, pretty teenage girl solving crimes in this day and age -- remember this:

NANCY DREW IS NOT A TYPICAL TEENAGER.

She has a particular charm and ability to move through the adult world. Yes, this makes her slightly more mature than most teenagers her age. That includes her close girl friends, Bess Marvin and George Payne, and her boyfriend, Ned Nickerson. Nancy is unique.

Nancy drew is a practioner of deductive reasoning and careful observation. She mounts clues upon clue, compares truth to lie, questions and eliminates suspects and suppositions. And in the end -- solves the crime. She is clever, resourceful, brave, attractive. All the things an 8 - 12 year old girl would want to grow into.

In the digest series we pit her against the more basic flaws of society. Thieves, blackmailers, counterfeiters -- all are simply pursuing wealth, revenge, or other basic rottenness. Romance is kept at a bare minimum (we don't want to get too mushy). Even though Ned is referred to as her "boyfriend" -- they act more like close friend.

The emphasis is on mystery, thrilling cliff hangers, and chilling atmosphere.

A Nancy digest story can, and should (whenever possible) contain some of the tried and true middle grade reader elements:

- a) forming first friendships.
- b) asserting independence.
- c) coping with adults.

Of course, these themes are easier to introduce in stories that involve children. But often our stories involve other teenagers. These teens could have some problem or character trait that would interest our readers.

When developing your plot, outline, or manuscript please remember the audience you are writing for, 8 - 12 year olds.

- Keep your storylines clean and not too adult in concept. Limit your suspects to no more than three, make certain that your clues are not too complex (see sample books or manuscripts).
- Use simple, declarative sentences -- without being choppy. Use short paragraphs to help break up the page and to keep the reader reading. Try to limit your use of such adult words and phrasing, such as: "her late husband," "klieg lights," "sabotage," "thus it was," etc. And, if you must use them please supply some form of an appropriate explanation in the narrative.

We are not suggesting that you reduce your story to the level of a second grade reader, but be certain your idioms reflect our audience's reading level.

So -- there is your overview of the NANCY DREW DIGEST series. There are still a number of fine points, but they can be discussed as you work on your particular tale.

Overall, the series is a mixture of fun, mystery, and excitement. And throughout, Nancy's relationship with her friends, and with her father is strong, affectionate and constant. Excellent and memorable reading for the 8 - 12 year old market.

Exam
Xerox

PRECIS FOR NANCY DREW FILES #99 AKA: TWISTED SISTER

Setting: Emerson College
 Crimes: Stolen test answers, harassment, assault
 Suspects: Ned Nickerson, Steve Groff, Brad Mallin, Carrie Yu, Paul DiToma
 Culprit: Annie Mercer

It's the second weekend of fall term, and, missing her boyfriend Ned after their summer together, Nancy has arrived at Emerson College to visit him. But Ned's been called to Dean Jarvis' office, and when Nancy follows him there, she learns that he's in trouble. A set of answers to a crucial English exam -- a test which entering freshmen take to "place" out of required freshman English -- is missing from Professor Bart Tavakolian's office. Ned works as an English department assistant and was given the test to photocopy. Now he's under suspicion for stealing the test, and Nancy and Ned are drawn together by the urgent need to clear his name.

Prof. Tavakolian, who is volatile but somewhat scatterbrained, insists that the only copy of the test answers was kept in his locked file cabinet, which he had unlocked briefly to let Ned get the test out and return it after photocopying. Nancy questions Anna Malinsky, the Polish-born cleaning worker who has the only other set of keys to Prof. Tavakolian's office, but Anna's English is very limited, and Nancy doubts she could have located the right paper to steal. Nancy interviews the six students who scored best on the test. Three of them had good grades in English and wouldn't have needed to cheat. The other three are more problematic. Carrie Yu, although bright, is a pre-med student whose English grades are only so-so. Steve Groff is a guy with an attitude, who turns belligerent under questioning. Tom Mallin is a financial aid student who says he studied very hard for the test to get the extra course credit -- he's afraid his money may run out before he can finish four years of college.

Meanwhile, another mystery crops up. Ned's frat brother, English major Paul DiToma, becomes the target of several malicious acts. They start small -- restroom graffiti, a cryptic personal ad in the campus newspaper, red paint sprayed on his leather bomber jacket. But soon they pose real danger: His car windows are smashed and a threatening note left inside; a long shard of glass turns up in a slice of pizza he's eating. And Brook Ryan, a friend of Nancy's whom Paul has just started dating, becomes a target as well. Interestingly, Nancy uncovers links between Paul and several suspects in the missing test mystery. Annie Mercer, whose good English grades eliminated her as a suspect, is from his home town, though he barely knows her. Steve Groff holds a grudge because he thinks Paul blackballed him during the recent fraternity rush. Tom Mallin works in the pizza restaurant where Paul was served the glass shard, and Nancy learns that he has changed his name -- he's really Tom Malinsky, son of cleaner Anna Malinsky.

Cliff
Nargus

Example Xerox

The mystery deepens when Nancy and Ned find the missing sheet of test answers misfiled in Tavakolian's cabinet, making it appear that no one cheated. However, ignorant of the discovery, Carrie Yu confesses that she found a copy of the answer key in a trash bin at her dorm--and put it to use. Nancy wants to know where it came from. To find out, she and Ned spend a long night searching through the English department computer directory, where they locate a secret file with the test answers--stored under the filename "Paul." Then Nancy receives a typed note that tells her to investigate Paul DiToma, because he stole the test answers and sold them. But comparing it to the handwritten threat found in Paul's car, she notices that the rotten grammar in both is the same, suggesting they're from the same source--someone who isn't good in English.

Paul mentions to Nancy that friends from home were surprised that Annie Mercer got into Emerson, since her twin sister, Rona, was always the better student. This sends Nancy to the admissions office to pore over the files. There she discovers that there's no file for Annie Mercer, but one for a Rona Ann Mercer. A letter in the file informs the college that Rona would rather be called by her middle name: Annie. Nancy suspects that Annie has been admitted to Emerson under false pretenses; in fact, she's been impersonating her sister, Rona (who ended up at another school), though she's had to cheat to maintain the ruse.

Searching Annie's dorm room, Nancy finds a notebook with several journal entries raving about how much Annie loves Paul, and that Brook has stolen him away--which is why she's been harassing them. Then Nancy sees a draft of a note to Brook, asking her to meet Annie at the edge of the campus lake at nine that night. It's five minutes to nine now. Nancy must get there in time to save Brook from crazy Annie!

NANCY DREW DIGEST #97 (Precis)

Tentative Title: The Mystery at Magnolia House

Suspects: Roslyn Sillay, personal secretary to Angela Bloomsfield; Rex Bloomsfield, conniving nephew; Eloise Clebbins, longtime housekeeper; Rudolph Stone, visiting literary agent

Synopsis:

Bess is a faithful reader of Miss Angela Bloomsfield's popular gothic romance novels. It has been some time, however, since the writer has published a new book. Bess had begun a correspondence with Miss B., but she hasn't heard from the once-famous author in a long time. Then Bess receives a disturbing letter, which she brings to Nancy. Nancy agrees that the woman sounds as if she's in some kind of trouble. Bess immediately writes back to Miss Bloomsfield, saying that she and her friend will be in the Charleston area (on some concocted excuse) and would like to visit.

When the girls arrive at Eagleton, Miss Bloomsfield's Spanish-moss-covered estate, they find that the writer does not look like the glamorous picture on her book jackets. In fact, Bess isn't sure she's the real Miss Bloomsfield at all. But their most surprising discovery is that the writer is something of an invalid.

Miss B. greets the girls warmly. In private (it's hard for her to get rid of her hovering staff and pushy live-in nephew long enough to talk to Bess and Nancy alone), Miss B. tells them that strange things have been happening to her lately (ex. threatening notes on her typewriter, a strange voice in the hall outside her room at night, etc.). She had recently recovered from writer's block, thanks in part to Bess's encouraging letters, but now she's completely muddled again. Miss B. believes that her nephew, Rex, might be behind her recent troubles; he seems very anxious about her estate. She doesn't think Rex would actually harm her, of course, but lately he has been acting very suspiciously.

Eventually, Nancy discovers that Roslyn Sillay, Miss B's personal secretary, was behind most of the happenings--at first. Working in cahoots with Rudolph Stone, Miss B's visiting literary agent, she was hoping to stimulate Miss B's creativity again. (Miss B. had kept her gothic-novel-in-progress, which she considered her life's best work, a secret from everyone). Rex Bloomsfield, it seems, is indeed interested in the estate, pushing Miss B. to sell the old mansion, but Miss B. refuses to consider a peaceful rest home. Rex took advantage of Miss B.'s fright, but he did not instigate any of the happenings. The real culprits are the housekeeper and her caretaker husband, who live in a small house on the estate. The couple is aware of a secret room behind Miss B's bedroom. There the writer's grandfather had hidden from Union soldiers a valuable gold eagle which had been mounted above the front door.

Miss B. dedicates her master work to Nancy and Bess.

3/27/90

Nancy Drew Files #59 Outline

1

CHAPTER ONE

Day 1 (Thursday). Nancy is out with Bess and George, and complaining (gently) that Ned never thinks about anything these days but his new summer job. He's a claim investigator for the insurance company he works for [name?], and he's becoming a real dragon.

That night Nancy and Ned go out for dinner at their favorite funky restaurant, and he regales Nancy with more tales of life as a claim detective. The man at the next table leaves, and leaves his credit card behind by accident. Ned picks it up to give back to the man--and notices the name on it. The man is Toby Foyle, whose auto-accident claim Ned investigated only last week. Foyle supposedly had head injuries which would prevent him from working for months and would keep him bedridden for weeks. But here's Foyle, looking hale and hearty and dining out! Ned confronts the man, who denies that he's the T. N. Foyle who filed the claim. There's a nasty argument, which looks like it could become a fight.

CHAPTER TWO

At the last moment Nancy and the manager separate the two. The manager throws Ned out. Nancy is aghast at his ferocity. Couldn't he have been mistaken about the man's identity? she asks. But Ned is sure he's right. The two have a fight, and each goes home steaming.

Day 2 (Friday). Nancy talks the fight over with her friends, and ends up deciding that Ned's stood by her in the past; she should apologize to him this time, even if he did go overboard. She calls him, they have a mutual apology-session over the phone. They decide to go out again that evening, since their date the night before was ruined. Nancy arranges to pick Ned up at work. But when she arrives there that evening, she overhears him being chewed out by the big boss. The restaurant manager called to complain about Ned harassing his customers. Ned is in disgrace--if he slips up again, he'll lose his job!

CHAPTER THREE

The big boss stalks out, and Nancy enters the claim office to find Ned and Joe Packard, head of the department. Packard is a fierce watchdog who has saved the company millions by exposing false claims over the

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years. He's now at the mandatory retirement age, and will be leaving at the end of the summer. (Six months ago his request that the company allow him to stay on was turned down. He is visibly bitter about it, though he tries to be philosophical.) Ned is clearly trying to emulate Packard in the zeal with which he does his job.

Packard is sympathetic, but tells Ned in this case he is clearly wrong. It emerges that Ned called Bob Meyers, the doctor who verified Foyle's claim last week, and pressed him for reverification. Meyers called Packard, who'd investigated many claims he signed in the past, to complain. (Plant: somewhere in the scene Nancy notices Packard's peculiar habit of shredding paper matches into little curlicues of cardboard -- a holdover from the days when Packard smoked. He only does it when he's nervous.)

Packard leaves, and Ned asks Nancy to help him stake out T. N. Foyle's house to see if the man who lives there is the same man who was in the restaurant. Nancy reluctantly agrees, and the two find the house. Ned even goes to the door, but no one answers. The stake-out lasts hours, but is inconclusive. Nancy goes home worried that Ned is becoming obsessed with this matter.

Day 3 (Saturday). Nancy is home when Ned calls to tell her he's been arrested--for the murder of T. N. Foyle!

CHAPTER FOUR

Nancy and her father rush to the Mapleton police headquarters, where Ned has just been booked. It seems he staked out Foyle's house again that morning, and when Foyle came out (with a bandage around his head) and proved to be the same man who was in the restaurant, Ned decided to follow him and see if he could get a photo of him doing something that would disprove his claim. Foyle drove to an empty warehouse somewhere on the outskirts of town, and went inside. Ned waited about ten minutes, then followed Foyle inside. In the dark he stumbled over something soft, fell, and split his lip. While fumbling to get up, his hands encountered a crowbar (which he picked up) and, in the next instant, Foyle's dead body. Ned panicked and ran outside, still clutching the crowbar. A passing squad car saw him and, when they heard his disjointed account, arrested him on suspicion of murder. Unwittingly he made his case worse by telling them about the fight he'd had with Foyle.

Carson agrees to represent Ned at the arraignment,

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2 which is in two hours. Ned is taken back to his cell. The Drews and the Nickersons console each other until the charges are read. Bail is set, and finally Ned is free. A grand jury is called for the following Wednesday. Nancy's got to get to work. If she doesn't find the person who really killed Foyle, and soon, the life of the boy she loves will be ruined forever!

CHAPTER FIVE

With Bess, George, and Ned, Nancy lays out the basic questions: who might have wanted to kill Foyle, and why? why did Foyle go to the warehouse that morning? and how did the real killer get away? The last two questions involve going to the warehouse and looking around, which Nancy and Co. can't do without getting permission from the police, so they decide to find out what kind of enemies Foyle had.

One thing is obvious: Ned was right about Toby Foyle's identity. Foyle must have been scamming on his insurance claim, and therefore it's likely Dr. Meyers was in on it. Nancy plans to seek out the medical examiner and confirm this, but for now she, Bess, and George head over to Foyle's house (leaving Ned at his house).

An elderly woman, Foyle's landlady (he lived on the top floor of her house), answers the door, and tells them a bit about Foyle. He had few friends, though he did have a girlfriend. He'd moved into the area about four months ago, and had worked as an accountant until two weeks ago, when he had a car accident. After that he'd stopped going to work. He didn't say why, and since he paid the rent on time, Mrs. Godfrey didn't ask. Nancy cajoles her into letting the girls see Foyle's apartment, but they find nothing there, other than the phone number of Michele Smith, Foyle's girlfriend.

2 There's no answer when they try Michele. Bess and George go home (Bess's mom's car), and Nancy has dinner at the Nickersons' house. She spends some time trying to cheer Ned up, and questioning him more about the case (he remembers hearing a car start up shortly after he entered the warehouse), and finally gets ready to go home. They're out on Ned's porch kissing goodnight, when a bright light explodes in their eyes.

CHAPTER SIX

Brenda Carlton has somehow gotten word of Ned's arrest, and is snooping around the Nickersons' house trying for a lead. The explosion was the flash of her camera.

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She's now gloating over the story she will have for tomorrow's headlines. It's tough, but Nancy finally persuades Brenda to give her until Tuesday evening to find the real killer of Foyle. Nancy must solve the case and give Brenda the exclusive story by then, or Brenda will write the kind of distorted article that Nancy knows will ruin Ned's name forever.

*that
element*

2

Day 4 (Sunday) That morning the local papers are full of the murder and Ned's arrest. Nobody has any details, though. Brenda keeps her word and doesn't write anything horrendous. Nancy interviews Dr. Meyers at his home (in the same neighborhood as Foyle's), and he denies the insurance claim was a fraud. He says he was at his office Saturday morning. He seems flustered.

3

Next Nancy interviews Michele Smith. Michele doesn't seem terribly sorry about Foyle's demise; in fact, she was out with another guy the previous evening, when Nancy tried to call her. She says she called it off with Foyle the week before, because she thinks he was crazy. Why, only two weeks ago he'd deliberately tried to kill himself and her in a car accident!

CHAPTER SEVEN

*availability must
considerable
means (police?) have
soreness?) have
asked to people
shown in the
accident. This
could mean that
Ned would have
ready next
major-making scene
impossible also,
as liberate
Nancy and Ned
are seen downed*

Michele explains that she was with Foyle when he drove into the middle of an intersection, right into the path of an oncoming car, before his light had changed from red to green. The other car had been going fairly slowly, so there weren't any serious injuries, but Michele is certain Foyle ran the light deliberately.

1 Nancy leaves, pondering. It sounds as if Foyle set up the accident that Ned investigated. What does that mean? Did he set it up with Dr. Meyers's knowledge? The timing of Foyle's death suggests there could be a link between it and the insurance fraud. Foyle's deception was about to be exposed by Ned: could Meyers have killed Foyle to cover up his own part in the scam?

2 Nancy and Ned visit Ned's hero Joe Packard to get his input on this angle. At first he pooch-poochs the idea, claiming that since there was really an accident, it would be next to impossible to convict Meyers of fraud (extent of injury is a matter of professional opinion) and anyway, Meyers seems far too wimpy to kill anyone. Nancy persists. Packard is dubious, but asks Nancy to keep him posted. During the scene we see more of Packard's bitterness about his forced retirement.

Ned is feeling more hopeful now. On the way back to his

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house, the two stop off for a pizza. But the minute they walk in the door of the place, a man points at Ned and yells: "Look! It's the murderer!"

CHAPTER EIGHT

Ned is utterly depressed. He feels that his life is already ruined; there's no point in Nancy trying to solve the case. It's all she can do to cheer him up a little. They agree that he should keep a low profile.

Nancy goes home for dinner, then calls Bess and George. They have a mission that night: sneak into the warehouse where Foyle's body was found and look for clues.

The place is sealed, but not guarded. The girls find a small window and get in that way (Bess claims she can't squeeze through, so they leave her outside). Nancy establishes that there are two doors leading into the building, and that it's a storage space for various companies. She theorizes that the killer left by the back door and drove away before the police arrived. Moreover, it's likely the killer was someone with access to the warehouse -- there are no signs of forced entry. She also notices one or two little curlicues of cardboard on the floor near where the body was found. She resolves to find out who rents storage at the warehouse. Maybe she'll get a lead that way.

clues have to be subtle.

Make sure this match point is very subtle - the ms. ctho. use it jumps right at you

Nancy and George are just getting ready to rejoin Bess when a patrol car pulls into the lot and traps Bess in its headlights.

CHAPTER NINE

Nancy and George can't hear what she's saying, but they're surprised when, after the police fiddle around with Nancy's car, Bess hops in and drives away! The cops leave too, and fifteen minutes later Bess comes back alone. It turns out she quickly locked the keys in the car and played the helpless female when she saw the patrol car. The policemen were completely taken in. Bess now has a crush on one of them.

huh

Day 5 (Monday) Nancy calls the medical examiner, who opines that Foyle did not have any head injuries other than the one that killed him. Nancy is now sure Meyers and Foyle cooked up that false claim together. The question is, what bearing does it have on Ned's case?

But she temporarily forgets the insurance angle when she tracks down a list of companies that rent space in

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the warehouse where Foyle was killed. At the top of the list is the company where Michele Smith works.

CHAPTER TEN

Also on the list is Ned's company, which Nancy notes with dismay; one more nail in Ned's coffin. Nancy calls Michele and presses for an alibi; the girl doesn't have one. (NB: in ms. I'll arrange so Michele and Ned would plausibly have combination to warehouse.)

Now Nancy has two suspects: Michele, who had opportunity and may have killed Foyle for some unknown motive; and Meyers, who had motive (debateable), though his opportunity has not yet been established.

Time to check Meyers's alibi. Nancy goes to his office and unsuccessfully tries to draw the receptionist into conversation. That failing, George and Bess create a diversion in the hall, and while the receptionist looks on Nancy scoots over and checks out the appointment book for Saturday morning. She gets the name of Meyers's one patient for that day, and has just sneaked into Meyers's own office and found a scrap of paper with Foyle's name and number on it (she pockets this), when Meyers himself enters and finds her prying.

CHAPTER ELEVEN

Meyers furiously throws Nancy out of his office, but Nancy is pleased with the results of her expedition thus far. He's definitely rattled, and if she can shake his alibi for that day, she's in luck.

However, Meyers's one patient confirms that she was in the office with Meyers during the time the murder was committed. Nancy's upset. Meyers was her best suspect. Maybe she can break his alibi. Time is running out -- she's got to find the killer!

It occurs to Nancy that Meyers could have been involved in more than one insurance scam. That might give him a better motive for wanting to kill Foyle. If Ned's investigation of Foyle led to the discovery of a whole string of suspicious claims, it would be easy to nab Meyers. That evening Nancy and Ned go to the insurance office (for some reason Nancy couldn't reach Packard during the day) to look up claims signed by Meyers. They find only one or two claims with his name on them at all before five months ago. At that time he began signing more and more claims, usually for large amounts of money. Testing her theory, Nancy calls one of the

I would make
Michele more of
a suspect - given
a plausible motive
otherwise there
are only two sus-
pects - if Meyers isn't
guilty, then
must be Packard

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claimants. The woman panics and hangs up on Nancy. Looks like Nancy's suspicions were correct!

CHAPTER TWELVE

This is a dead
give away. Make
sure that Packard
comes across as
is dedicated to the
company that he
could not possibly
be guilty.

All of Meyers's claims were investigated by Packard. The poor man is definitely not as vigilant as he used to be -- it's a good thing he's retiring soon.

Ned's beginning to feel as though he has a chance. They go to Nancy's house for dinner, and the mood is festive. It's only slightly spoiled by a visit from Brenda Carlton, wanting an update on her scoop prospects. Seeing Brenda reminds Nancy that she doesn't yet know how to break Meyers's alibi for the time of the murder. Without that, the evidence of fraud won't necessarily get Ned off the hook.

Nancy takes Ned to Mapleton, and pays a visit to Mrs. Godfrey on her way home. (She tells Ned of this plan.) Mrs. Godfrey remembers that right before Foyle went out on Saturday, he got a phone call on her phone. (He'd just recently gotten his own line, and was still listed in the phone book as having her number.) The man who called was calling from a pay phone, and said his name was Meyers!

CHAPTER FOURTEEN

Nancy is overjoyed. She calls Dr. Meyers, and puts Mrs. Godfrey on the phone to talk to him. But when Mrs. Godfrey hangs up, she swears the man she just spoke to is not the one that called for Foyle the day he died.

And there's another thing. Nancy pulls out the piece of paper she took from Meyers's office, the one with Foyle's name and phone number on it, and shows it to Mrs. Godfrey. Mrs. Godfrey confirms that that's Foyle's new phone number. So if Meyers had Foyle's new, private number, why would he call the old number and risk Mrs. Godfrey guessing that he was the one who met Foyle at the warehouse that day?

For the first time, Nancy really begins to wonder. Could Meyers be innocent of the murder of Toby Foyle? Maybe in her zeal to clear Ned, Nancy's been too hasty. Meyers's alibi still hasn't been broken, and now it looks as though someone may even be trying to frame him. If Meyers is innocent, and a man is trying to frame him, then that man must be the murderer. But who is that man?

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Still pondering, Nancy leaves Mrs. Godfrey's house. She's standing by her car, fumbling in her bag for her keys, when she hears the roar of an engine. Glancing up, she sees two blazing headlights bearing down on her. Someone is trying to run her over!

CHAPTER FIFTEEN

Nancy flings herself out of the way, and the car, a nondescript sedan, misses her by a hairsbreadth. It is gone before she can get a look at it or its driver. Nancy tries to follow the car, but it's vanished. She drives home, pondering. None of her suspects but Meyers knew she was even at Mrs. Godfrey's house. And he does live relatively nearby. It had to have been Meyers. Didn't it?

Day 6 (Tuesday) Nancy wakes up with the feeling that she's missing something important. Over breakfast she updates her father, and he agrees that the case against Meyers is incomplete. He goes to work, and Brenda drops by again, clamoring for an article. Nancy tells her
2 about her progress with the insurance scam, but admits she's at a dead end for the moment. Brenda hints that she thinks Ned is really guilty. After all, an insurance scam of that magnitude has to have been an inside job, right?

nice An inside job. Could it be? Nancy jumps up and hugs Brenda. "I think you've got it!" she cries.

Nancy sends Brenda away, then calls Ned. He confirms that he called Packard last night after Nancy left and told Packard about their progress. He mentioned that Nancy was going to talk to Mrs. Godfrey again. Nancy puts some things together in her mind, and guesses that Joe Packard is the real mastermind behind the insurance scam, and the real killer of Toby Foyle.

CHAPTER SIXTEEN

Ned is crushed that Nancy suspects his idol. What could Packard's motive be? That has yet to be answered, though Nancy suspects the key is in Packard's forced retirement. His bitterness about it might have caused him to seek this form of revenge on the company that repaid him so shabbily for his years of devotion. The problem is proving his involvement.

Nancy thinks she can find proof, though. She remembers seeing little cardboard curlicues on the floor in the

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warehouse where Foyle was killed. Packard must have shredded some matches while he was waiting for Foyle to turn up for their meeting. If she can find the curlicues again, she'll have concrete evidence that Packard was there.

Does Ned have
work & Packard
follow him? That
could make
sense.

Final showdown takes place at the warehouse, where Nancy and Ned are followed by Packard. He's got Meyers with him. He confirms what Nancy suspected about his motive, adding that the pension he was being offered was offensively meager. He reveals that Foyle was indeed ready to crack. Foyle told Meyers he wasn't going to take the fall alone, and Meyers told Packard.

Make clear that
Meyers & Foyle
knew each other
from living in
same neighborhood.
They wouldn't
suspect some stranger
be in on this
scheme.

Packard never had any direct contact with the claimants. Meyers approached them initially, either when they had minor injuries or illnesses which could be made to sound more serious, or -- in Foyle's case -- out of the blue. Packard calmed Meyers down, then called Foyle (without Meyers's knowledge) and set up a meeting to "discuss" Foyle's worries. He set it at an out-of-the-way place on the pretext that he and Foyle shouldn't be seen together. When Foyle showed up, Packard clubbed him. Ned's happening by was fortuitous. With a ready-made suspect, the police haven't been terribly energetic about looking farther afield.

Clint

Packard's plan now is to kill them all and make it look like Meyers killed Nancy and Ned and was fatally wounded himself in the struggle. After a struggle and some quick thinking on our heroes' parts, Nancy traps Packard beneath a cascade of old insurance files, while Ned collars the craven Dr. Meyers.

CHAPTER SEVENTEEN

Who called
the police?

Wrap-up. The police, headed by the rookie Bess has a crush on, arrest Packard. Hard on their heels is Brenda Carlton, come to collect the exclusive story Nancy promised her. Nancy gives it. The next morning at the grand jury, the charges against Ned are dismissed. Afterward Nancy buys a paper and is amazed to read that Brenda Carlton, ace reporter, actually brought Packard to justice and saved the life of the innocent Ned.